

S O I L  
IS AN INSCRIBED  
B O D Y .  
ON SOVEREIGNTY  
AND AGROPOETICS

INVOCATIONS  
13.09.-15.09.2019

W I T H Mojisola Adebayo Dina Amro Marwa Arsanios Archipel Community Stations Radio  
Paula Gioia Ahmed Isamaldin Zayaan Khan Napuli Paul Langa Barbara Marcel Renata Motta  
Daphrose Ndakoze Shela Sheikh Telling Trees Bouba Touré Mama D Ujuaje Alex Ungrateeb Flynn  
Nicole Wolf Percy Zvomuya amongst others

ARTISTIS DIRECTOR Bonaventure Soh Bejeng Ndikung  
CURATORS Elena Agudio Marleen Boschen  
PROJECT TEAM Onur Çimen Cornelia Knoll  
EXHIBITION PRODUCTION Antonio Mendes  
MANAGEMENT Lynhan Balatbat-Helbock  
COMMUNICATION Anna Jäger  
GRAPHIC DESIGN Elsa Westreicher Lili Somogyi  
TELLING TREES Arlette-Louise Ndakoze  
TECH Ola Zielińska  
LIVE STREAM Boiling Head

SOIL IS AN INSCRIBED BODY. ON SOVEREIGNTY AND AGROPOETICS is the second chapter of our longterm investigation *THE INVENTION OF SCIENCE*. The project is funded by Hauptstadtkulturfonds and the Foundation for Arts Initiatives. This event is partially realised with kind support from the Academy of the Arts of the World, Cologne, within the project *Floraphilia: On the Interrelations of the Plant World, Botany and Colonialism*, funded by the German Federal Cultural Foundation. Jonas Staal's project *Redistribute Toxicity*, in the context of which Zayaan Khan's seed collection workshop is taking place, has been made possible through financial support from the Mondriaan Fund.

**S A V V Y CONTEMPORARY**  
**THE LABORATORY OF FORM-IDEAS**



# SCHEDULE

# CONTRIBUTIONS

THURSDAY 12.09.2019

12:00–16:00 Zayaan Khan *Seed Collection*  
Workshop (RSVP necessary – see below)

FRIDAY 13.09.2019

11:00 An Un–Round Table With Prof. Souleymane  
Bachir Diagne (closed discussion)

18:30 Welcome & Introduction

18:45 Bouba Touré *La Naissance d'une Conscience  
en Afrique. L'Expérience de la Coopérative de Somankidi  
Coura, du Fleuve Sénégal au Mali* Presentation

19:45 Shela Sheikh *Bearing Witness With the  
Earth* Presentation

20:30 Break

20:45 Dina Amro *time flows in all directions\_water  
flows through me* Performance

21:30 Percy Zvomuya *Your Farm is on my  
Land* Presentation

22:15 Music with Percy Zvomuya and his vinyls

SATURDAY 14.09.2019

14:00 Ahmed Isamaldin and Napuli Paul  
Langa *(Thinking) Activism Through the Prism of Soil.  
On the Double Agency of John Garang and the Temporary  
Government of Abdalla Hamdok in Sudan* Presentation

14:45 Mojisola Adebayo, Marwa Arsanios, Nicole  
Wolf *Agroecological Strategies of Resilience* Group  
Discussion

15:15 Break

15:30 Paula Gioia *Peasant Movement in  
Brandenburg: Contributions to the Global Peasant  
Struggle* Presentation

16:15 Paula Gioia, Alex Ungprateeb Flynn, Barbara  
Marcel, Renata Motta *Women in Movement / The  
Patriarchy of Land. On Agrarian Movements and their*

*Internal Struggles* Conversation

17:00 Luis Berríos–Negrón *Greenhouse  
Doppelgänger Deposed* Presentation

17:45 Break

18:30 Mama D Ujuaje *A Food Journey for  
Justice* Worskhop (RSVP necessary)

20:30 Collective Dinner

SUNDAY 15.09.2019

14:00 Mia Harrison *Acts of Geomancy: A Continued  
Conversation of Alice Walker's "In Search of our Mother's  
Gardens"* Lecture Performance

15:00 Zayaan Khan *A Practice of Light and Death*  
Lecture Performance

15:30 Zayaan Khan *On Fermentation*  
Workshop (RSVP necessary)

18:00 *Telling Trees* with Daphrose Ndakoze and Bouba  
Touré

The programme on Friday evening will be livestreamed.  
On Saturday and Sunday we will have broadcasts by  
Archipel Community Stations Radio.

Spaces for the workshops are limited, to RSVP  
please get in touch via [communications@SAVVY-contemporary.com](mailto:communications@SAVVY-contemporary.com) indicating which workshop you'd like  
to attend.

Archipel Community Stations Radio will broadcast  
elements of the programme on Saturday and Sunday  
and set up a radio station within the Invocations space.  
From here, they will share recordings of past elements  
of the project such as readings, workshops and various  
audio content that surrounds *SOIL IS AN INSCRIBED  
BODY*, as well as record conversations with guests and  
artists of the exhibition. Archipel have also initiated a  
Telegram group bringing together agropoets across  
different locations, experimenting with generative and  
participative radio formats that grow in a dialogical,  
plural and decentralised way of sharing experiences  
and knowledge. The group is an art piece itself, bringing  
connection and new senses of spatialities to all agents  
involved.

ARCHIPEL STATIONS COMMUNITY  
RADIO is an itinerant webradio occupying venues  
worldwide from where events are broadcasted and  
programs from elsewhere are transmitted live. It  
is a public-spirited platform with a focus on sound  
and narrative, finding in these two realms strong  
foundations for emancipation and encounters of the  
personal and the political, along with oneself and  
others, through shared experience and art. Archipel  
welcomes contributions and encourages participants  
to share their sound art, music, storytelling, writing,  
experiences, podcasts of artistic, ecological,  
educational, comic, social or political content, or simply  
their situated knowledges in whatever form, without  
hate speech or oppression. For this exhibition, Archipel  
is Monaí de Paula Antunes (project lead), Ela Spalding  
(cultural production), Philipp Klein (IT) and Niko de  
Paula Lefort (sound tech), as well as Kate Donovan as  
a guest radio maker. Kate is an artist and researcher  
whose work focuses on ecologies of radio – as a  
natural phenomenon, an artistic medium, and a site for  
resistance. She is part of the radio group CoLaboRadio,  
the Datscha Radio Berlin team, and the SENSING  
research group.

THURSDAY 12.09.2019

12:00–16:00  
Zayaan Khan *Seed Collection* Workshop

In this communal learning, the artist and seed  
librarian Zayaan Khan will share her knowledge  
on seed collection, care and preservation. Zayaan,  
founder of "Seed Biblioteek" in South Africa, strives to  
reconnect seeds with story, pondering resilience and  
sovereignty. In the format of a workshop and an act of  
toxic redistribution, the team of *SOIL IS AN INSCRIBED*

*BODY* in collaboration with the team of the upcoming  
show *THE LONG TERM YOU CANNOT AFFORD*, with the  
subscribed participants, embark on a trip to a nature  
reserve that lies right next to the present landfill of  
Vorketzin, west of Berlin.

For the upcoming exhibition at SAVVY Contempo-  
rary, researcher Jonas Stuck, artist Jonas Staal and  
curator Caroline Ektander are developing an installation  
of plant seeds collected at historical toxic waste sites  
titled *Redistribute Toxicity*. These landfills, which are  
now nature reserves and agricultural lands, emerged  
from a deal struck between West- and East-Germany.  
The West paid the East to dump toxic waste, a  
process which we see today magnified in the form of  
the global toxic trade. By redistributing these "toxic  
seeds" to humans living in the former West, the project  
challenges audiences to take a seed home to plant and  
care for. Over a period of decades, it was the ancestors  
of these seeds who worked to clean the soil of these  
landfills: they are plant workers, proletarian plantae.  
Now the project asks to return this care and, as such,  
include and acknowledge toxic heritage in day to day  
life. Not to outsource the toxic, but to insource it: to co-  
exist and care for it.

Jonas Staal's project *Redistribute Toxicity* has been  
made possible through financial support from the  
Mondriaan Fund.

FRIDAY 13.09.2019

11:00  
Souleymane Bachir Diagne *An Un–Round  
Table* Closed Conversation

This conversation is a chance to discuss with philosop-  
her Souleymane Bachir Diagne openly about art as  
philosophy/theory, and art as a tool of emancipation  
and liberation, especially looking at this through the  
prism of Amílcar Cabral on whose philosophical,  
artistic and revolutionary works the exhibition *SOIL  
IS AN INSCRIBED BODY* was conceived. A group of 30  
writers, curators, artists, anthropologists, students and  
people from all walks of life present for the Invocations  
at SAVVY Contemporary are invited to this open  
conversation – an un–round table – to discuss questions  
of land rights, governance, solidarities and collective  
practices. We ask questions around the conjunctures  
of Culture and Agriculture as trajectories of domination  
that therefore must also serve as paths for liberation  
– i.e. roles of agriculture, land and agroecomics in  
the emancipation of colonised people? In the face of

global expropriation of land and the devastation of its reproductive powers, we convene to analyse this issue through African philosophical perspectives, and think of struggles for sovereignty over land, mind and food.

**S O U L E Y M A N E B A C H I R D I A G N E** is a Senegalese philosopher. His field of research includes history of logic, history of philosophy, Islamic philosophy, African philosophy and literature. He is the author of *African Art as Philosophy: Senghor, Bergson, and the Idea of Negritude* (Seagull Books, 2011), *The Ink of the Scholars: Reflections on Philosophy in Africa*, (Dakar, Codesria, 2016), *Open to Reason: Muslim Philosophers in Conversation with Western Tradition*, (New York, Columbia University Press, 2018).

18:45

**Bouba Touré** *La Naissance d'une conscience en Afrique. L'Expérience de la Coopérative de Somankidi Coura, du Fleuve Sénégal au Mali* Presentation

In this presentation, Bouba Touré traces the history of Soumankidi Coura, a self-organised agricultural cooperative in Mali which was founded on 16 January 1977 along the Senegal river by a group of former African migrant workers and activists in France. Somankidi Coura was established to create an example on the ground for the possibility of growing vegetables self-sufficiently, without being dependent on rains or state support. Bouba Touré, one of the co-founders, started with photography in order to document the migrant workers' living conditions in the late 1960s in France, continued to document the development of the cooperative, and will share some of these materials in the presentation.

**B O U B A T O U R É** was born in 1948 in Tafacirga near the Senegal river in the former French Sudan that became Mali, and lives in Paris, France, and Somankidi Coura, Mali. He is a photographer, a projectionist, and a peasant activist. He went to school in Tambacounda, Senegal, before emigrating to France in 1965. Touré lived in the migrant worker hostel Foyer Pinel in St Denis. From 1965 to 1970, he worked in the factory Chausson and took part in the strikes from 1966 to 1969. After studies at the University of Vincennes and in Montrouge in 1969, he worked from 1971 as a projectionist at Cinema 14 Juillet Bastille and at Cinema L'entrepôt, Paris. A photographer since the late 1960s, Touré has been documenting the lives and struggles of migrant workers' movements, as well as the foundation of the agricultural cooperative of Somankidi Coura in Mali. Since 2008, this working photographic archive has been complemented by video productions. Touré co-founded the ACTAF (Cultural Association of African Workers in France) in 1971 and the Cooperative of Somankidi Coura in 1977. In 2015, he published his novel *Notre Case est à Saint Denis* (Our House is in Saint Denis, Éditions Xérogaphes).

19:30

**Shela Sheikh** *Bearing Witness With the Earth* Presentation

In response to the question of how environmental and anti-colonial struggles might nourish each other, in this talk Shela Sheikh proposes to focus on the act of witnessing: both as bearing witness to environmental degradation (lament) and to struggles on behalf of the earth and precarious life-worlds (affirmation), and as a propositional and resistant, future-oriented strategy. Witnessing, might be mobilised to respond to the entanglement between those who Fanon named the "wretched of the earth" and, as Ros Gray and Shela Sheikh have proposed, the earth itself, as well as human relations with it, as wretched. For a start, who gets to bear witness or "speak" for whom is profoundly caught in colonial legacies of subjectification, objectification and subjugation based on taxonomies of race and nature that persist to this day, as is the question of rights. Here lingering with mechanisms of representation – aesthetic and political – is vital, as well as with the move between the registration of traces of violence in the "earth as archive" to the (self-) representation of nature (the "archive-as-subject") in the sense of expression and indication. Furthermore, by following an expanded conception of witnessing that takes the elements of protest and care of humanitarian witnessing beyond the human, witnessing with the earth can be conceived as a refusal of the neoliberal cooptation of rhetorics of care, resilience and the "overcoming" of vulnerability, and of the transfer of responsabilisation to the private individual.

**S H E L A S H E I K H** is lecturer in the Department of Media, Communications and Cultural Studies, where she convenes the MA Postcolonial Culture and Global Policy and the PhD Cultural Studies. Prior to this she was Research Fellow and Publications Coordinator on the ERC-funded Forensic Architecture project (also Goldsmiths). She lectures and publishes internationally. A recent multi-platform research project around colonialism, botany and the politics of the planting includes *The Wretched Earth: Botanical Conflicts and Artistic Interventions*, a special issue of *Third Text* co-edited with Ros Gray (vol. 32, issue 2–3, 2018), and *Theatrum Botanicum* (Sternberg Press, 2018), co-edited with Uriel Orlow, as well as numerous workshops on the topic with artists, filmmakers and environmentalists. Her current research interrogates various forms of witnessing between the human, technological and environmental. Together with Wood Roberdeau, she co-chairs the Goldsmiths Critical Ecologies Research Stream.

20:45

**Dina Amro** *time flows in all directions\_water flows through me* Performance

This performance bridges a past brimming with collective sovereignty over water resources to a very

different prospect for the future of Palestine. The piece titled *time flows in all directions\_water flows through me* takes field recordings of haphazard conversations about rain-summoning songs with women from various locations, and intentionally stitches these conversations together with the performer's own writing and production. This opens up the possibility that sovereignty over rain, expressed in the traditional rain songs sung in the field research, can be extended to mean sovereignty over time, and that their revival is one way of forging an alternative future whereby linear progress and colonialism is confronted with communal technologies of sovereignty and liberation.

**D I N A A M R O** is a researcher working in the field of sound practices in the Palestinian context. Her work is informed both by research material she gathers in Palestine, and from the sounded and written repertoires that are historically and politically engaged such as those by artists and writers like Dirar Kalash, Jumana Manna, Emily Jacir, and Kareem Samara. She focuses on imagining the possibilities of how Palestinians can regain sovereignty, specifically over their water resources, and uses sound as a medium to explore this theme. She is currently completing a master programme at Goldsmiths College, University of London, on rain-summoning songs and rituals.

21:30

**Percy Zvomuya** *Your Farm is On my Land* Presentation

*Your Farm is On my Land* is a phrase taken from a statement by Chief Gahadza to a local white commercial farmer in 1998 when peasants in Svosve, a rural area to the east of Harare, went to invade a farm, complaining at the slow pace of land reform. The then president Robert Mugabe, who has recently passed away, sent the police who beat up the peasants and forced them out of the commercial farm which bordered their land. The peasants, like hundreds of thousands of others, had been waiting for the restoration of their ancestral land, which the independence negotiations of 1979 never quite resolved (Whites, just 2% of the population, controlled 70% of arable land). By 1998, when the peasants of Svosve moved on to white owned land, the land patterns inherited from colonialism were still intact; Mugabe had no political will to take away land from white farmers. This presentation considers land repossession in Zimbabwe, its economic effects and its consequences on black personhood. The presentation weaves in readings of *And Now the Poets Speak*, an anthology of poems inspired by the struggle in Zimbabwe, *Poems from Angola*, an anthology from Angola, *The Land Question in Zimbabwe, agrarian studies* scholar Sam Moyo's book, and *Zimbabwe's Land Reform: Myths and Realities*. The presentation will be followed by a musical session journeying into the sonic trajectories of the Zimbabwean land struggle.

**P E R C Y Z V O M U Y A** is a contributing writer of

*New Frame*, a South African publication, and has written for publications including *Chimurenga*, *Mail & Guardian*, *Moto* (Zimbabwe), *The Sunday Times* (South Africa), the *London Review of Books* blog and *Al Jazeera*. He is also co-founder of *The Con*, a Johannesburg based writing collective. In 2014, he was a co-judge in the *Caine Prize of African Writing*. He is also a member of the *Akademie der Künste der Welt*.

**S A T U R D A Y** 14.09.2019

14:00

**Ahmed Isamaldin and Napuli Paul Langa** *(Thinking) Activism Through the Prism of Soil. On the Double Agency of John Garang and the Temporary Government of Abdalla Hamdok in Sudan* Presentation

The second day of the Invocations starts with a reading of *Mapping Agropoetics of Liberation of Amílcar Cabral* by Ahmed Isamaldin. Drawing on Cabral's double agency as agronomist and liberation fighter and pondering the generative entanglement between agricultural resistance and political theory, Ahmed reflects on current activist struggles in East Africa, particularly in Sudan. He discusses the importance of grounding this fight in a discourse on land and resources, and of analysing it through the prism of soil epistemology. On August 21st this year, following months of protests and turbulence that led to the ousting of Omar al-Bashir after 30 years of authoritarian government, the new Sovereign Council of Sudan appointed Abdalla Hamdok as transitional Prime Minister of Sudan. Interestingly, Hamdok is educated in agronomy and agricultural economy, and is centering his political discourse on the very possibility of food self-sufficiency, infrastructure improvements, water management and integration of industry and science with technology and research. Berlin based activist Napuli Paul Langa reflects on the double agency of another Sudanese politician and revolutionary leader – John Garang, who was assassinated in 2005 and was the main ideologue of the movement that led to the foundation of South Sudan. Navigating the writings and the practice of Amilcar Cabral, we reflect on the meaning of this double agency and the importance of grounding activist practices in the soil.

**A H M E D I S A M A L D I N** is a graphic designer and blogger from Khartoum. Ahmed studied physics at the University of Khartoum, and later graphic design and photography in Cairo. He has participated in exhibitions in Khartoum, Cairo, Amsterdam, Brussels, and Berlin. His work was previously displayed at Schwules Museum in Berlin. He is dealing with the topics of immigration and psychology, as well as processes of revolution and anti-colonial cartography. Currently he is studying Visual Communication at Weißensee Kunsthochschule Berlin.

**N A P U L I P A U L L A N G A** is from Sudan and

studied Art & Development Studies. She has worked as a facilitator of nonviolence, alternatives to violence, gender issues and human rights and stood up for the rights of Refugees at Oranienplatz and is the head of Blacks and Whites Together for Human Rights in Berlin.

14:45

Mojisola Adebayo, Marwa Arsanios, Nicole Wolf *Agroecological Strategies of Resilience* Group Discussion

Together with artist Marwa Arsanios we ponder the strength, resilience and care held within farming practices performed by communities of women in Northern Syria, and in other geographies. Reflecting on the ecofeminist experiences of practiced autonomy and self-sufficiency, Arsanios will share materials from the “Convention of Women Farmers” that she organised last June in Warsaw. Reflecting on 'Agri/cultural Practice', a workshop at Prinzessinnengärten that brought together methodologies from permaculture and Theatre of the Oppressed, Mojisola Adebayo and Nicole Wolf and share experiences and challenges from working with these techniques in the context of Berlin. We want to reflect together on the possibilities of continuing the exchanging of knowledge, stories, and materials from these workshops.

M O J I S O L A A D E B A Y O has worked in theatre, radio and television, over the past two decades, performing in over 50 productions, writing, devising and directing over 30 plays and leading countless workshops, worldwide, from Antarctica to Zimbabwe. She trained extensively with Augusto Boal, and is an expert in *Theatre of the Oppressed*, often working in locations of conflict and crisis. Publications include her plays in *Mojisola Adebayo: Plays One* (Oberon), *48 Minutes for Palestine in Theatre in Pieces* (Methuen), *The Interrogation of Sandra Bland in Black Lives, Black Words* (Oberon), *The Theatre for Development Handbook* (with John Martin and Manisha Mehta, available through [www.pan-arts.net](http://www.pan-arts.net)) and several academic chapters. *Plays Two* (Oberon) is out in 2019. Mojisola is an Associate Artist with Pan Arts, Building the Anti-Racist Classroom and Black Lives, Black Words; a Visiting Artist at Rose Bruford College; Goldsmiths and a Lecturer at Queen Mary, University of London.

M A R W A A R S A N I O S’ recent projects have revolved around questions of ecology, feminism, social organisation, nation-building, war and economic struggle. She is a founding member of the artist organisation and project space 98 weeks. Marwa is currently a teacher at the Dutch Art Institute. She obtained her MFA from the University of the Arts, London (2007); and was a researcher in the Fine Art department at the Jan Van Eyck Academie (2011-2012). She is currently a PhD candidate at the Akademie der Bildenden Kunst in Vienna.

N I C O L E W O L F (Berlin/London) is Senior Lecturer in Visual Cultures at Goldsmiths, University of London. Her research, writing, pedagogical and curatorial projects concentrate on political cinemas, cinematic/political alliances in the face of conflict, war and occupations and the poetics of artistic and activist practices towards critical ecologies. The latter is currently developed through practice-based research on agri-cultural resistance and an explorations of “Cinematics of the Soil”. Her participation in *Living Archive – Archive Work as a Contemporary Artistic Practice* and *Archive ausser sich* (both projects by Arsenal – Institute for Film and Video Art, Berlin) include research and writing for the restoration of the feminist film collective Yugantar’s (1980–83, India) works, the interdisciplinary *Soil – City- Solidarity*. An urban permaculture design course and *Tell me what matter was the ground – Repair beyond Redemption*, both part of the project Stoffwechsel.

15:30

Paula Gioia *The Peasant Movement in Brandenburg: Contributions to the Global Peasant Struggle* Presentation

This presentation gives a short overview of Brandenburgs agrarian structure, its historical background and connections to the food needs of Berlin. It highlights the local peasant initiatives who work towards change. The presentation will then connect Brandenburg’s food production structures to the global agrarian and food systems, emphasising the importance of local struggles for the achievement of global changes.

P A U L A G I O I A is a farmer and beekeeper in a collectively-run agroecological farm near Berlin. Besides the use of horses and ponies for the agricultural, forestry and transportation work on the farm, it also prioritises the re-use of animal manure for the making of compost. The farm community is a member of the Arbeitsgemeinschaft bäuerliche Landwirtschaft (AbL), the German organisation affiliated to the global peasant movement La Via Campesina. Paula Gioia is active in the struggle against the discrimination suffered by non-heteronormative people in the agriculture, as well as in the food sovereignty movement.

16:15

Paula Gioia, Barbara Marcel, Renata Motta and Alex Ungprateeb Flynn *Women in Movement / The Patriarchy of Land. On Agrarian Movements and Their Internal Struggles* Group Discussion

This conversation traces connections and reflections from different social and political movements fighting for agrarian reforms and social justice across the globe, such as La Via Campesina discussed in the previous session. We connect these to particular struggles in

Brazil at a particular movement of environmental crisis and movements such as Movimento dos Trabalhadores Sem Terra (MST), the landless workers movement and the March of the Margaridas for better rural living conditions and women’s rights. We discuss specifically how these movements address issues of patriarchal and gender discrimination within the movements themselves.

B A R B A R A M A R C E L is an artist and filmmaker interested in the cultural roots of nature and the troubled heritage of colonial imagery. Marcel graduated in Film Studies in Rio de Janeiro, holds an MA from the Art in Context Institute at the Universität der Künste Berlin (UdK) and is currently a PhD candidate at the Bauhaus-Universität Weimar as a research fellow of the Heinrich Böll Foundation. Her artistic research PhD investigates the essay film as a historiographical tool for decolonial ecological thinking with and through images, focusing on issues related to the history of botanic between Germany and Latin America.

R E N A T A M O T T A is Assistant Professor in Sociology at the Institute for Latin American Studies at the Freie Universität Berlin. Before that she was Associate Professor of Brazilian Studies and Global Studies at Aarhus University, Denmark (2017–2018). Renata Motta received her Ph.D. in Sociology from the Freie Universität Berlin in 2015 about the social struggles over the adoption of GM crops in Argentina and Brazil. Her teaching and research interests include political sociology and social movements, social theories on modernity and globalization, social inequalities, gender and environment, and food studies. She has authored articles in these areas for *Science as Culture*, *Journal of Agrarian Change*, *Social Movement Studies*, *Sociology Compass* and *Revista Brasileira de Ciências Sociais*. She authored the book *Social Mobilization, Global Capitalism and Struggles over Food* (2016), and co-edited *Global Entangled Inequalities: Conceptual Debates and Evidence from Latin America* (2017).

A L E X U N G P R A T E E B F L Y N N is Assistant Professor in the Department of Anthropology at Durham University, UK. His research focuses on aesthetics and politics and he has worked with the Landless Workers’ Movement in Brazil since 2007. Inspired by daily experiences of landlessness, Alex’s work details how subjectivity is created and contested, pointing to how the MST practice of *mística* is embedded in relational and transformational processes and how a younger generation of members are seeking to unmake utopian horizons. Alex is the author of the book *Anthropology, Theatre and Development: The Transformative Potential of Performance* (Palgrave, 2015) with Jonas Tinius and co-founder of the network Anthropologies of Art [A/A]. Alex is also the recipient of the São Paulo Association of Art Critics Awards’ 2016 APCA Trophy for his curatorial practice.

17:00

Luis Berríos-Negrón *Greenhouse Doppelgänger Deposited* Presentation

Greenhouse Doppelgänger Deposited is a presentation about “greenhouse” as a paranormal technology to colonial memory. By depositing the history of greenhouse as effect, gas, and technic this presentation asks: can one remember to forget the trauma of the colonial drive and its memory? And, how can such a deposition offer healings, transitions and remediations away from the seeming messianic destiny of Global Warming? Figuratively, “greenhouse” is the liminal division that conceals the colonial drive in technics; the trauma that amputates human from nature. Formally, “greenhouse” facilitates and sustains the colonial spectre of conserving the interior past (think botanical gardens), all the while it projects the neo-colonial spectre of an exterior, extraterrestrial future (think of soil-less industrial greenhouses, or even colonies on Mars). Such double bind is superrepressed within the banal and glassy surface of “greenhouse,” in no small measure one that transparently drives the destiny of Global Warming. During the talk Luis shares how he works through “greenhouse” by producing situations to question and process those traumas. To conclude the talk, the audience is offered a shared tasting of “memory water” from Luis’ recent public work *Anarquivo Negantrópico* (2018–2019).

L U I S B E R R Í O S - N E G R Ó N ’s work explores the perceptions, enactments, and displays of environmental form. He often calls these practice-based research works “social pedestals”, carrying particular curiosity about the technological history of “greenhouse”. Some recent exhibitions include *Impasse Finesse Neverness* at the Museum of Archaeology of Salvador da Bahia in Brasil (2017), *Collapsed Greenhouse* at Undisciplinary Learning in District Berlin (2016), and *Earthscore Specularium* at Experiment Stockholm in Färgfabriken (2015).

18:30

Mama D Ujuaje *Food Journey for Justice* Workshop Please RSVP via [communications@SAVVY-contemporary.com](mailto:communications@SAVVY-contemporary.com)

The Food Journey for Justice is a multi-sensory experience in which you are invited to be blindfolded to heighten your full sensory experience of the Journey. Participating in this workshop will connect you to different ways of looking at how the unique, historical routes of certain food elements link it to their present day impact on culture, tastes, health, community, economics and oppression. All food is vegan and gluten free and you will laugh, feel sad, be joyful, and hear the bad of what has been part of the voyage of human nourishment – and toxicity – on the planet. The journey begins with you as you were: a sentient being born from the same fabric that everything on Earth has begun as;

as part of the soil. This fragile life form which is, in each place, a testament to how the life forces interact with materiality to produce the substrate for all organisms. *The Food Journey for Justice* brings us all to the state of play we are now contending with: a state of planetary crisis. We invite you to re-enter the soil and to re-engage with the trajectory of soulful soilfullness, to reimagine how we can collectively imagine the Earth. Come prepared to be fully immersed in sound, tastes, touch and smell and to enter into a further dimension of time in a critical journey about the food we eat, striving to understand the nature of global food systems and food sovereignty.

MAMA D U J U A J E is the founder of Community Centered Knowledge, The People's Knowledge for the People's Progress. She is a natural and life-long learning facilitator, teacher, sharer and co-learner through plant whispering. She is in a constant process of exploring the interfaces of modernity with pluriversal positioning.. MAMA D has explored food and agriculture, forest resources and environmentalisms, urban growth and its interface with water and health and rural and urban community development. More recently she has been re-embracing earlier explorations of food, medicine and well-being, soil and shamanic knowledge, global histories of food and nourishment and post-traumatic learning and diffusions. She works at soil-soul level where the grass roots are to be found, supports the navigation of our relationships within the context of the ordinary extraordinary and using the me-ness of us-ness to bring Ubuntu irrationalities into our exchanges. Community Centred Knowledge is an emergent whole community movement bringing out varied voices through Ubuntu consciousness as an interdependence of all life, being and becoming.

SUNDAY 15.09.2019

14:00

Mia Harrison *Acts of Geomancy: A Continued Conversation of Alice Walker's "In Search of our Mother's Gardens"* Lecture Performance

They forced their minds to desert their bodies and their striving spirits sought to rise like frail whirlwinds from the hard red clay.

Alice Walker

Geomancy is using Earth (soil, rocks) to divine the past, present, and future. This meditative lecture performance will be a direct activation of the concept. Mia Harrison uses the main themes from Walker's book as a roadmap to discuss eco-spirituality and the role that soil plays. The excerpts she reads invite people into her process as an artist who aims to heal trauma on individual, communal and societal levels and how this transitioned into a focus on the traumas that are held in geographical locations. As Walker says, "While the

Earth is poisoned, everything it supports is poisoned. While the Earth is enslaved, none of us is free... While it is 'treated like dirt,' so are we." The presentation discusses the blurring of conscious and unconscious realms, and how change can happen when the facts ruled by science meet those carried within our bodies. If soil holds memories that need to be shifted, can't it be done through sound? Like alchemy, holding the soil and releasing it will be a physical representation of the knowledge transfer. Soil, like chalk is also used to keep out bad energy: how can we shift the energy in the soil if it has held a troubled history i.e. soil from below lynch trees, sites where genocide took place, where resettlement occurred.

MIA IMANI HARRISON is a Pacific Northwest native interdisciplinary artist and arts writer who currently lives in Berlin. Harrison interrogates the ways that disenfranchised communities can heal individual, communal, and societal trauma by creating works that live in-between the worlds of art and science. This "third-way" mixes unconventional methods (dreams, rituals) and science (ethnography, geography, psychoanalysis) to collectively dream new ways of being.

15:00

Zayaan Khan *A Practice of Life and Death* Lecture Performance

15:30

Zayaan Khan *On Fermentation* Workshop  
Please RSVP via [communications@SAVVY-contemporary.com](mailto:communications@SAVVY-contemporary.com)

It can take years of fermenting almost everything to understand the fundamentals of lacto-fermentation, yeast fermentation, symbiotic fermentation and acetic fermentation. What do all these terms mean? Fermentation is all about creating suitable environmental conditions and working with time, microbiota – fungi, yeasts and bacteria – to create and transform foods from fruits, vegetables, grains, meats, dairy, insects, seaweeds and others. A great lesson in humility and authenticity, our work in fermentation is always all about community, through a multi-species exploration. Artist Zayaan Khan weaves these lessons through a performative lecture of short stories. This will be followed by a fermentation workshop. We will look into "Fermenting SWEET" and "Celebrating SALT" using sweetness and salt to understand fermentation, from wild soda to condiments like ketchup, mustard or chutney, sauerkraut and whole brined vegetables. The workshop will last 3 hours with demonstration and practical tasks. We will enjoy fermented foods together to complete our experience. Please note this workshop will be conducted in English.

ZAYAAN KHAN works as an artist, consultant, food transformer, ceramicist, writer and researcher.

She is intrigued by the local urban and ecological environments and their interchangeable relationship in order to understand the elements that build ecosystems. Through curiosity, research, experimentation and engagement, her work found a resting place through food as a means of understanding the world, particularly land and our collective heritage. She is influenced by traditions, both inherited and the creation of new ones, reclaiming culture and reviving tradition through progressive interpretation in order to enact a listening of the future and a steady present survivalism. She continues to build the *Seed Biblioteek*, a seed library highlighting the story of seed.

18:00

Daphrose Ndakoze and Bouba Touré TELLING TREES

Let us taste from life. By telling trees. Let us build a life. Telling trees. From our ancestors. To our contemporaries. Planting seeds. Building soils. For the ones. Yet to come.

Join us for this session of Telling Trees, a series of informal gatherings at SAVVY Contemporary developed by Arlette Ndakoze, around and among "sources of knowledge," being scholars of the living who are rooted in African cultures.

TELLING TREES invites listeners and their gardens of joy – your friends and family trees, your parents and grandparents, children, and grandchildren, nieces and nephews. At this Session N°4, our Telling Trees Bouba Touré and Daphrose Ndakoze welcome you to engage with practices on and around the soil: the way we feed from it, care for it, build our societies around it. We reflect about culture and ethics in Mama Africa, where humans have their roots. The guests will sit with the present artists of the exhibition *Soil Is An Inscribed Body*, in a resonant body where reflections will be picked up and recycled in a circle, deepening words like scripts – on the many and unique soils of SAVVY Contemporary.

DAPHROSE NDAKOZE / MAMA

ARLETTE, a philosopher in the fullest sense, grew up translating the songs of birds which would announce her Rwandese family the arrival of guests, kilometres before they would reach the Burundian village she lived in. Very early, her urge for responsibility, knowledge, and justice have been conciled with her understanding of existence through the Rwandese comprehension of (human) nature: a culture of deeply regarded values which are been taking care of in behaviours, with a particularly expressed indirect language in which the eye touches a body, a body meets a proverb, a proverb foresees a situation. Mama Arlette's ambition, together with her understanding and care for culture make her look back at 32 years of work in African embassies in Berlin, performing diplomacy with an indirect speaking honesty.

## MORE INFORMATION

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S A V V Y Contemporary – The laboratory of form-ideas is an art space, discursive platform, place for good talks, foods and drinks – a space for conviviality. S A V V Y Contemporary situates itself at the threshold of notions of the West and non-West, to understand and deconstruct them. S A V V Y Contemporary has realized a kaleidoscope of art exhibitions, performances, film screenings, lectures, concerts, readings, talks, dances. S A V V Y Contemporary has established a participatory archive on German colonial history, a performance arts documentation centre, a library, a residency program, as well as educational projects with schools. The art space engages in its neighborhood's history and socio-political realities which are entangled with the reflections and discourses of the project.

S A V V Y Contemporary is Elena Agudio Antonia Alampi Jasmina Al-Qaisi Lynhan Balatbat-Helbock Bona Bell Marleen Boschen Federica Buetti Pia Chakraverti-Wuerthwein Olani Ewunnet Irene Fountedaki Billy Fowo Raisa Galofre Monitola Ilupeju Ahmed Isamaldin Anna Jäger Kimani Joseph Laura Klöckner Cornelia Knoll Kelly Krugman Nathalie Mba Bikoro António Mendes Kamila Metwaly Wilson Mungai Arlette-Louise Ndakoze Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Jeff Obiero Elena Quintarelli Jörg-Peter Schulze Lema Sikod Lili Somogyi Elsa Westreicher Ola Zielińska

D E S I G N Elsa Westreicher A S S I S T A N C E Lili Somogyi  
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